

### Who we are looking for

- **10 executives** (from across the film industry: finance, Legal and Business Affairs, Distribution, International Sales, Television, PR/Marketing, Digital, an agent etc.)
- **10 producers** (across different backgrounds, for example: someone very development focused, someone on the physical production side, producers working on low budget films, producers who are servicing international co-pro's, someone working on large budget films etc.)
- **A wide spread of territories and experience represented amongst the group**
- **Ambitious, entrepreneurial, sharing mindset.**

The theory is that we have the "team" that is needed to take an idea from script to audience (minus the writer/director) so each part of the film value chain is represented.

This group cohesion is one of the most important facets in the participant selection, as we aim for each participant to end the programme with contacts to call on for advice or collaboration from every sector going through their career.

In addition, what we need to see from potential applicants is their focus on working internationally, or at least having a desire and ambition to do so.

### Content and structure of the programme

#### **Module 1: From Idea To Audience (European Focus)**

Covers the whole value chain and life cycle of a film – from development (both from a legal and business affair perspective as well as a creative perspective) to distribution and exhibition (both theatrical and digital). The theory behind Module 1 is that a group of participants, who are all experts in their individual fields, receive an all round, holistic overview of the industry and the areas they might not have daily exposure to.

#### **Module 2: Getting Under the Hood of Hollywood**

Also centres on the value chain but is US focused – taking in both studio and independent systems, with speakers from Fox, Sony, Warner's, Netflix etc. There are also specific sessions relevant to the US business model and particular aspects of US industry e.g. Agents, Managers, Union and Guilds. The idea is for you to get a real, first hand experience of how Los Angeles works and to extend your network with the industry there.

#### **Module 3: Business and Personal Development**

Focuses on you and your personal and professional development. This includes: case studies from different European businesses and how they were set up; what their strategy was; what their outlook is now; a London business school professor on challenges of managing a creative business; a day on negotiations skills and understanding yourself as a leader.

#### **Module 4: Project Presentations**

Executives and producers are paired in Module 1. They choose and work on a project together throughout the year, which is then pitched in a special Project Presentations day in January to a panel of industry leaders. The producers and executives are matched specially by Inside Pictures, in pairs that we believe would benefit well from working together. The aim is for the producer and executive to bring their respective area of

expertise to the table in preparing this project, whilst also utilising the help at hand through other members in the group on areas they have less experience with.

### **Watch Out! This is not a project driven course!**

Inside Pictures is a business development course for people who want to broaden their networks and their business.

For producers – this is not a programme to get your films made. This is about you building your business, sustaining your business and looking to the future of your business

### **Money Money Money**

The fee for participation in the programme is 7,500 Euro. The participation fee covers:

- All lunches and refreshments during the module days
- Networking events during the modules (including at least one dinner per module)
- Hotel accommodation during module 2 in LA
- Transport between venues during module 2 in LA
- All tuition costs for the duration of the course.
- After the course, entry to all Inside Pictures events (Berlin, Cannes, and London)

**Bursaries (for expenses) and Scholarships (to help pay for fees)** are available on an extremely limited basis. All applicants are strongly advised to explore all potential avenues of funding (eg: local funds, your employer) AND to envisage how they would pay for attending the course if they did not receive any financial support from the programme.

### **Tips for completing the application form**

**The selection panel will broadly be looking at two things when assessing your application:**

#### 1) Why is the programme right for you right now?

You need to be in a position for Inside Pictures to benefit you, more than it would someone else who could potentially take your place. Be sure to express what you, as an individual, will take from Inside Pictures that makes it worth your time.

#### 2) What do you have to offer the other participants?

The sessions are more than just a lecture from a speaker – they are discussions, they are debates. We need participants who will listen, draw from and expand on the information available at these sessions. Inside Pictures is about sharing and collaboration – we want to know how the rest of the group will benefit from you being in it.

#### **Our advice:**

- Make every word count – the application is deceptively simple and the interview (should you get one) is only 15 minutes long!
- Producers – we need to see that you have worked with a film through the international distribution cycle. Demonstrate this in the dedicated filmography space.
- Really think about WHY you want to go LA. How will it benefit you specifically in a way that wouldn't just be useful for any individual who was given the opportunity?
- Your application form should NOT be a regurgitation of your CV. Point to aspects of your CV certainly, but take advantage of the form to go into more detail – to elaborate and expand on your experience and reasons for applying.